

The oldest of the "fun poems," perhaps, was a comic narrative poem entitled, after its central character, *Margites*; his name means something like "Impetuous." He apparently rushed into many undertakings without having the requisite knowledge or understanding, for he was an exceptionally ignorant and naive man. Naturally he got himself into a series of ridiculous situations. The sources refer especially to the matter of his wedding, which was initially unsatisfactory because he knew nothing about sex and had to be coaxed by means of a stratagem into doing what was required.

There are more allusions and general references to *Margites*, whose name became proverbial for a simpleton, than actual quotations from the poem. Our knowledge of it has, however, been somewhat extended by the publication of three papyrus fragments from Oxyrhynchus which can with some probability be ascribed to it. One of them (fr. 7) contains remnants of an otherwise unattested episode involving a nocturnal misadventure with a narrow-necked

¹ In the *Suda* the corrupt Ἡθιέπακτος is followed by ἤτοι "Ἰαμβοί, apparently indicating *Iamboi* as an alternative title of the poem. This would imply, not necessarily that its meter was iambic, but rather that it was of a scurrilous or invective nature. The *Suda*'s list of work attributed to Homer also includes a new item, *Epithalamia*. Tzetzes too speaks of "bridal hymns." We can make nothing of this.

chamber pot, from which Margites is unable to extricate his penis. This may have been simply because he had an abnormally large one (something that the Greeks considered gross and comical),² or because he was in a state of sexual excitement, in which case this may have been part of the narrative of the wedding night (or the night when the marriage was eventually consummated). In the second papyrus (fr. 8) someone says "and examine my . . .": this is perhaps connected with the bride's device of presenting her vulva to Margites as a wound that needed his attention. The third papyrus (fr. 9) apparently refers to the successful consummation, achieved in an atmosphere of festivity. This perhaps formed the conclusion of the poem. Many comedies end with a wedding.

The dialect is Ionic, as we should expect of a poem ascribed to Homer. The metre is unusual: an irregular alternation of hexameters with iambic trimeters. Parallels occur in one of the earliest vase epigrams (CEG 454, "Nestor's cup," around 730 BC) and in a fragment of Xenophanes of Colophon (B 14 Diels = West).

The Xenophanes parallel is interesting, because the *Margites* itself has an association with Colophon. According to the *Contest of Homer and Hesiod* (2) there was a place at Colophon where the locals claimed that Homer had started his poetic career and composed the *Margites* as his first work. A fragment from the poem, probably its opening (fr. 1), speaks of an old bard coming to Colophon with his lyre in his hands. It seems likely that he was represented as the narrator of the following tale, whether or not

² K. J. Dover, *Greek Homosexuality* (London, 1978), 125–128.

INTRODUCTION

the author intended him to be identified as Homer. It is a reasonable inference that the poem did come from Colophon.

As to its date of composition, it cannot be later than the mid fifth century if, as stated by the Aristotelian commentator Eustratius, Cratinus alluded to the work.³ The late sixth century would be a plausible time for its production; if the meter reminds us of Xenophanes, the farcical events and scatological humor remind us of Hipponax, both Ionian poets of that era. In Hipponax too we find hexameters used for comic purpose (epic parody, frs. 128-129a West) and the occasional hexameter line or half-line amid iambs (frs. 23 and 35).

If the *Margites* dates from that period, when Homer had recently begun to be celebrated as the greatest of the old bards, whose wanderings from city to city could be documented from the poems he left in them, the probability is that he was from the start represented as the author, and that the "old, godly singer" of the introductory lines was meant to be understood as Homer. His authorship was apparently accepted by the pseudo-Plato of the second *Alcibiades*, Aristotle, Zeno, and Callimachus. Later writers often express reserve, using phrases such as "the *Margites* attributed to Homer," or they deny his author-

³ See the Testimonia. He also says it was mentioned by Archilochus, but that may be a distorted allusion to the fact that the same verse about the fox and the hedgehog was found both in Archilochus and in the *Margites* (fr. 5). The author may have borrowed it from Archilochus. Another explanation of Eustratius' remark is that his "Archilochus and Cratinus" is an error for "Cratinus in his comedy *Archilochoi*."

ship outright. The assertion of Hesychius of Miletus that the *Margites* and *Battle of Frogs and Mice* were both the work of the Carian Pigres, the brother of Queen Artemisia, is without historical value, though frequently grasped at by scholars eager to have a named author. It may be an invention of Ptolemy Hephaestion.⁴

Cercopes

This poem dealt with an amusing incident in Heracles' career, one of several episodes in which he rid the land of brigands or other nuisances who plagued the local population. The Cercopes, literally "Dick-faces," were a pair of rascally brothers who tormented people with their tricks. Different versions locate them in different parts of Greece; Herodotus (7.216) knew a place associated with them near Thermopylae. Their mother warned them that they were in danger of encountering a "black-ass." They may have thought she meant the fierce variety of eagle that was so called.⁵ But their black-ass turned out to be Heracles, as they discovered when he captured them and hung them upside down from a pole which he carried on his shoulder, so that they had a good view of his hairy nether parts. The scene is depicted on vases from the early sixth century on.⁶

⁴ Otto Crusius, *Philologus* 54 (1895), 734 ff.; 58 (1899), 577 ff.; Rudolf Peppmüller, *Berliner Philologische Wochenschrift* (1897), 513 ff.

⁵ Compare Archilochus, fr. 178.

⁶ See further Timothy Gantz, *Early Greek Myth* (Baltimore and London, 1993), 441 f.

ΜΑΡΓΙΤΗΣ

TESTIMONIA

Arist. *Poet.* 1448b24

διεσπάσθη δὲ κατὰ τὰ οἰκεία ἥθη ἢ ποίησις· οἱ μὲν γὰρ σεμνότεροι τὰς καλὰς ἐμιμοῦντο πράξεις καὶ τὰς τῶν τοιούτων, οἱ δὲ εὐτελέστεροι τὰς τῶν φαύλων, πρῶτον ψόγους ποιοῦντες, ὥσπερ ἕτεροι ὕμνους καὶ ἐγκώμια. τῶν μὲν οὖν πρὸς Ὅμηρου οὐδενὸς ἔχομεν εἰπεῖν τοιούτον ποίημα, εἰκὸς δὲ εἶναι πολλούς, ἀπὸ δὲ Ὅμηρον ἀρξαμένοις ἔστιν, οἷον ἐκείνου ὁ Μαργίτης καὶ τὰ τοιαῦτα. . . ὥσπερ δὲ καὶ τὰ σπουδαῖα μάλιστα ποιητῆς Ὅμηρος ἦν (μόνος γὰρ οὐχ ὅτι εἷ ἀλλὰ καὶ μιμήσεις δραματικὰς ἐποίησεν), οὕτως καὶ τὸ τῆς κωμωιδίας σχῆμα πρῶτος ὑπέδειξεν, οὐ ψόγον ἀλλὰ τὸ γελοῖον δραματοποιήσας· ὁ γὰρ Μαργίτης ἀνάλογον ἔχει, ὥσπερ Ἰλιάς καὶ ἡ Ὀδύσσεια πρὸς τὰς τραγωιδίας, οὕτω καὶ οὗτος πρὸς τὰς κωμωιδίας.

Hephaestion, *Isagoge* 4 (p. 59.21 Consbruch)

μετρικὰ δὲ ἄτακτα . . . οἷός ἐστιν ὁ Μαργίτης ὁ εἰς Ὅμηρον ἀναφερόμενος, ἐν ᾧ παρέσπαρται τοῖς ἔπεσιν ἱαμβικά, καὶ ταῦτα οὐ κατ' ἴσον σύστημα.

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TESTIMONIA

Aristotle, *Poetics*

Poetry divided according to the (poets') native characters: the more dignified poets represented noble actions and those of noble people, while the more vulgar represented those of the low class, initially by composing derogatory pieces, just as another group composed hymns and encomia. Of poets before Homer we cannot name any author of such a poem, though many probably existed; but from Homer onwards we can, for example his *Margites* and the like. . . . And just as Homer above all was the poet of serious subjects—for he alone, besides composing well, composed dramatic representations—so too he was the first to reveal the outlines of comedy, by dramatization that was not derogatory but humorous. For the *Margites* stands in a similar relation to comedies as the *Iliad* and *Odyssey* do to tragedies.

Hephaestion, *Introduction to Metre*

Unregulated metres . . . such as the *Margites* attributed to Homer, in which there are iambic lines scattered among the hexameters, and on no regular system.

Cf. eund. *De poem.* 3.4 (p. 65.10 C.); schol. ad loc. (p. 168.13); Aphthonius, *Gramm. Lat.* vi.68.9, 79.8, 133.30.

Dio Prus. 53.4 (ii.110.24 Arnim)

γέγραφε δὲ καὶ Ζήνων ὁ φιλόσοφος (SVF i.63.6) εἷς τε τὴν Ἰλιάδα καὶ τὴν Ὀδύσειαν, καὶ περὶ τοῦ Μαργίτου δέ· δοκεῖ γὰρ καὶ τοῦτο τὸ ποίημα ὑπὸ Ὅμηρου γεγονέναι νεωτέρου καὶ ἀποπειρωμένου τῆς αὐτοῦ φύσεως πρὸς ποίησιν.

Certamen Hom. et Hes. 2

Κολοφώνιοι δὲ καὶ τόπον δεικνύουσιν ἐν ᾧ φασιν αὐτὸν γράμματα διδάσκοντα τῆς ποιήσεως ἄρξασθαι καὶ ποιῆσαι πρῶτον τὸν Μαργίτην.

Eustratius in Arist. *Eth. Nic.* 6.7 (CAG xx.320.36)

παράγει δὲ εἰς μαρτυρίαν τοῦ εἶναι τὸν ὅλως σοφὸν ἕτερον παρὰ τὸν τινα σοφὸν καὶ τινα ποίησιν Μαργίτην ὀνομαζομένην Ὅμηρου. μνημονεύει δὲ αὐτῆς οὐ μόνον αὐτὸς Ἀριστοτέλης ἐν τῷ πρώτῳ περὶ ποιητικῆς (v. supra), ἀλλὰ καὶ Ἀρχίλοχος (fr. 303 W., cf. 201) καὶ Κρατῖνος (fr. 368 K.-A.) καὶ Καλλίμαχος ἐν τοῖς Ἐπιγράμμασι (fr. 397 Pf.), καὶ μαρτυροῦσιν εἶναι Ὅμηρου τὸ ποίημα.

Dio of Prusa, *On Homer*

The philosopher Zeno too has written on the *Iliad* and *Odyssey*, and also about the *Margites*, for this poem too is thought to have been produced by Homer when he was young and trying out his gift for poetry.

The Contest of Homer and Hesiod

The Colophonians even point to a spot where they say Homer, as a teacher of reading and writing, started his poetic career and composed the *Margites* as his first work.

Eustratius, commentary on Aristotle's *Nicomachean Ethics*

As evidence of the difference between being clever absolutely and clever at particular things, he cites a poem of Homer called *Margites*. It is mentioned not only by Aristotle himself in Book 1 of the *Poetics*, but also by Archilochus, Cratinus, and Callimachus in his *Epigrams*, and they attest that it is by Homer.

Harpocr. M 6

Αἰσχίνης ἐν τῷ κατὰ Κτησιφῶντος (Or. 3.160)· “ἐπ-
ωνυμίαν δ’ Ἀλεξάνδρῳ Μαργίτην ἔθετο.” καὶ Μαρ-
σύας ἐν εἰ τῶν περὶ Ἀλεξάνδρου (FGrHist 135 F 3)
ἱστορεῖ, λέγων Μαργίτην ὑπὸ Δημοσθένους καλεῖ-
σθαι τὸν Ἀλέξανδρον. ἐκάλουν δὲ τοὺς ἀνοήτους οὕτω
διὰ τὸν εἰς Ὅμηρον ἀναφερόμενον Μαργίτην, ὅπερ
ποίημα Καλλίμαχος θαυμάζειν ἔοικεν.

Schol. Ar. Av. 914

ἐπεπίστευτο δὲ καὶ ὁ Μαργίτης τοῦ Ὀμήρου εἶναι, ἐν
ᾧ εἴρηται (fr. 1.2).

Schol. Dion. Thr. i.471.35 Hilgard

πολλὰ γὰρ νοθευόμενά ἐστιν, ὥς ἡ Σοφοκλέους Ἀντι-
γόνη, λέγεται γὰρ εἶναι Ἰοφῶντος τοῦ Σοφοκλέους
υἱοῦ· Ὀμήρου τὰ Κυπριακὰ καὶ ὁ Μαργίτης· Ἀράτου
τὰ Θυτικά καὶ τὰ περὶ ὀρνέων· Ἡσιόδου ἡ Ἀσπίς.

Suda π 1551 (iv.127.24 Adler)

Πίγρης, Κὰρ ἀπὸ Ἀλικαρνασοῦ, ἀδελφὸς Ἀρτεμισίας
τῆς ἐν τοῖς πολέμοις διαφανοῦς, Μανσώλου γυναικός
... ἔγραψε καὶ τὸν εἰς Ὅμηρον ἀναφερόμενον Μαργί-
την καὶ Βατραχομυομαχίαν.

See also references in the Lives of Homer edited in this volume:
ps.-Plutarch 1.5; Proclus (end); Anon. III.

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Harpocration, *Lexicon to the Orators*

Margites: mentioned by Aeschines, *Against Ctesiphon*, "and he gave Alexander the nickname Margites." And Marsyas in Book 5 of his Alexander history records it, saying that Alexander was called Margites by Demosthenes. They gave this name to foolish people because of the *Margites* attributed to Homer, a poem which Callimachus seems to admire.

Scholiast on Aristophanes, *Birds*

The *Margites* too was believed to be by Homer, in which it is said: (fr. 1.2).

Scholiast on Dionysius of Thrace

For many works are spurious, such as Sophocles' *Antigone* (said to be by Sophocles' son Iophon), Homer's *Cypria* and *Margites*, Aratus' *Thytika* and the poem on birds, Hesiod's *Shield*.

Suda (from Hesychius of Miletus)

Pigres, a Carian from Halicarnassus, brother of Artemisia the famous warrior, the wife of Mausolus¹ . . . He also wrote the *Margites* attributed to Homer and the *Battle of Frogs and Mice*.

¹ This confuses two Artemisias: the warrior queen of the early fifth century known from Herodotus, and the sister and wife of Mausolus in the mid fourth century.

HOMERIC APOCRYPHA

FRAGMENTA

- 1 Anon. P. Fackelmann 6 fr. a 17-21 + 26-27 (*ZPE* 34 [1979], 16); Atil. Fort., *Gramm. Lat.* vi.286.2; fr. Berol., ib. 633; line 2 also sch. Ar. Av. 914

ἦλθέ τις ἐς Κολοφῶνα γέρων καὶ θεῖος ἀοιδός,
Μουσάων θεράπων καὶ ἐκηβόλον Ἀπόλλωνος,
φίληις ἔχων ἐν χερσὶν εὐφθογγον λύρην.

3 φίλαις pap.: φιαῖς fr. Berol.: φιλην Atil.

- 2 Arist. *Eth. Nic.* 1141a12 (– σοφόν); Clem. *Strom.* 1.25.1; (οὔτε σκαπτῆρα – ἀροτῆρα) Dio Prus. 7.116 (i.211.8 Arnim)

τὸν δ' οὔτ' ἄρ σκαπτῆρα θεοὶ θέσαν οὔτ' ἀροτῆρα
οὔτ' ἄλλως τι σοφόν· πάσης δ' ἡμάρτανε τέχνης.

- 3 Ps.-Plato, *Alcib.* II 147b

πόλλ' ἠπίστατο ἔργα, κακῶς δ' ἠπίστατο πάντα.

- 4 Dio Prus. 67.4 (ii.170.18 Arnim)

<οὐ> πολὺ γ' ἂν εἴη τοῦ Μαργίτου σοφώτερος ἀγνο-
οῦντος ὅτι χρὴ γήμαντα χρῆσθαι τῇ γυναικί.

Hesych. μ 267 (supplemented from Cyril's *Lexicon*)

Μαργε<ί>της· μωρός τις ἦν, μὴ εἰδὼς μίξιν γυναικός. καὶ
<ή> γυνὴ προτρέπεται αὐτόν, εἰποῦσα σκορπίον αὐτὴν

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FRAGMENTS

- 1 Papyrus Fackelmann 6; Atilius Fortunatianus, *Art of Meter*; scholiast on Aristophanes, *Birds*

There came to Colophon an old, godly singer, a servant of the Muses and of far-shooting Apollo, with his true-sounding lyre in his hands.

- 2 Aristotle, *Nicomachean Ethics*; Clement, *Miscellanies*; Dio of Prusa, *Euboicus*

The gods had made him neither a digger nor a plowman, nor skilled in any other way: he fell short at every craft.

- 3 Pseudo-Plato, *Alcibiades II*

He knew a lot of things, but he knew them all badly.²

- 4 Dio of Prusa, *On Reputation II*

He would not be much smarter than Margites, who did not know what you have to do with a wife when you have got married.

Hesychius, *Lexicon*

Margites: he was an idiot who did not know about copulation. His wife encouraged him by saying that a scorpion had bitten

² This verse perhaps followed immediately after fr. 2.

δῆξαι καὶ ὑπὸ τῆς ὀχείας <δεῖν> θεραπευθῆναι.

Eust. in *Od.* 1669.48

οὕτως ἔγνωμεν καὶ τὸν ἄφρονα Μαργίτην . . . ὃν ὁ ποιήσας τὸν ἐπιγραφόμενον Ὅμηρον Μαργίτην ὑποτίθεται εὐπόρων μὲν εἰς ὑπερβολὴν γονέων φῦναι, γήμαντα δὲ μὴ συμπεσεῖν τῇ νύμφῃ ἕως ἀναπεισθεῖσα ἐκείνη <ὑπὸ τῆς μητρὸς> τετραυματίσθαι τὰ κάτω ἐσκήψατο, φάρμακόν τε μηδὲν ὠφελήσειν ἔφη πλὴν εἰ τὸ ἀνδρεῖον αἰδοῖον ἐκεῖ ἐφαρμοσθεῖη· καὶ οὕτω θεραπείας χάριν ἐκείνος ἐπλησίασεν.

cf. sch. *Luc. Philops.* p. 162.7 Rabe.

5 Zenob. vulg. 5.68

πόλλ' οἶδ' ἀλώπηξ, ἀλλ' ἐχῖνος ἐν μέγα.

μύμνηται ταύτης Ἀρχίλοχος ἐν ἐπωδῇ (*Archil. fr.* 201)· γράφει δὲ καὶ Ὅμηρος τὸν στίχον.

Cited without attribution by *Plut. Sollert. anim.* 971e and various scholia, lexica, and paroemiographers.

6 Theodorus Metochita, *Miscellanea* p. 510 Müller-Kiessling

καὶ ξυμβαίνει πολλάκις δυσπραγήματα, καὶ βιωτέον ἂν εἶη, εἰ καὶ ὅλως εἶη, κατὰ τὸν Ὅμηρον Μαργίτην, μηδὲν πονοῦντα μηδενὸς ἐπαῖοντα.

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her and that she had to be healed by means of intercourse.

Eustathius, commentary on *Odyssey* 10.552

In the same way we have heard of the foolish Margites . . . whom the author of the *Margites* that bears Homer's name represents as having been born to exceedingly affluent parents, but when he married he did not fall upon his bride until she, at her mother's instigation, pretended to have suffered a wound in her lower parts, and said that no remedy would be of any help except for a male member being fitted to the place: so it was that he made love to her, for therapeutic purposes.

5 Zenobius, *Proverbs*

The fox knows many tricks, but the hedgehog knows one big one.

Archilochus mentions this proverb in an Epode. Homer too writes the line.

6 Theodorus Metochita, *Miscellanies*

And misfortunes often occur, so that it would be best to live (if at all) like Homer's Margites, doing nothing and knowing nothing.

7 P. Oxy. 2309

κ]ύστιν[, χ]ειρὶ δὲ μακρῇ
] τεύχεα, [κ]αί ῥα ἔλασσε
 δυοῖσι δ' ἐν π]όνοι[σι]ν εἴχετο
]ν· ἐν δὲ [τ]ῇ ἀμίδι
 5] ἐξελεῖν δ' ἀμήχανον
 κ]αί ῥ' ἐνώμειξεν ταχύ
] κ[αιν]ῇν ἐφράσσατο μῆτι[ν·
 ἀνόρουσε] λιπὼν ἄπο δέμνια [θερμά
 ὤειξε] θύρας, ἐκ δ' ἔδραμεν ἕξω
 10]ων διὰ νύκτα μέλαιναν
]υσειε δὲ χεῖρα[ς]
 δι]ὰ νύκτα μέλαιναν
]μεν οὐδὲ φανίον
] δύστηνον κάρ[η
 15]εδόκεεν λίθ[
]ωι καὶ χειρὶ παχ[εῖνι
 λέπτ' ἔ]θηκεν ὄστρα[κα

(fragments of four more lines)

8 θερμά suppl. Latte, cetera Lobel, West

8 P. Oxy. 3963

1 α]ντίκ' ἀνέδραμ[ε, 2]ωι πεφοβημέν[, 3]συννοικέτω,
 4 ἐ]ξαλευμένη, 6]τά τ' ἐμὰ σκοπεῦ, 7]ους δόμους, 8
 (ἀνα)κ]εκαλυμ<μ>ένη· 9]φάσγανον

7 *Oxyrhynchus papyrus* (first century BC or AD)³

... bl]adder, and with hand outstretched [he set his dick to] the pot, and thrust [it in. Then in two] pinches he was caught ... while in the chamber pot ... and it was impossible to get it out ... and he very soon pissed into it ... He thought of a new stratagem ... [He jumped up,] leaving the [warm] bed ... [opened] the doors and ran out ... through the dark night ... and ... his hand ... through the dark night ... and no torch [he had] ... unlucky he[ad] ... thought it was a stone ... and with his stout hand ... [sma]shed the pot [on it ...

8 *Oxyrhynchus papyrus* (second century)

... at once ran up ... afraid ... the fellow domestic's ... she avoiding ... " ... and examine my ... " ... house ... her (un)veiled ... sword ...

³ On the content of this and the following fragments see the Introduction.

9 P. Oxy. 3964

1]ων γὰρ [ο]ὐδὲ μηδενησι ποικίλ[, 2]. εὖτ' Ἐλένην
 ἰδὼν, 3]νεῖν ἄλσεσι, 4]σς' Ἀφροδίτης, 5 παρθένους
 ὁμήλικας, 6]ησιν εὐπινέως, 11]νέον γαμ[ον] βρ[α-
 χ]εῖ, 12-13]s, ὡς ὅθ' Ἡρακλ[ῆ]s | [Ἡβηι καλλικόμωι
 ῥοδοπήχεϊ πρ]ῶτον ἐμίχ[θ]η, 14]λεμμά[.]σ[.] ποσί,
 15] ὑπὸ πηκτίδος· 17 ἀ]ρπ[α]λέον, 18 κα]κῶν [ὑπ]ο·

5, 13 suppl. West

ΚΕΡΚΩΠΕΣ

TESTIMONIA

Ps.-Herod. *Vita Homeri* 24

καὶ τοὺς Κέρκωπας καὶ Βατραχομαχίαν ... καὶ τᾶλλα
 πάντα ὅσα παίγνιά ἐστιν Ὅμηρου ἐνταῦθα ἐποίησε
 παρὰ τῷ Χίωι ἐν Βολισσῶι.

Proclus, *Vita Homeri* 9

οἱ μέντοι γε ἀρχαῖοι καὶ τὸν Κύκλον ἀναφέρουσιν εἰς
 αὐτόν· προστιθέασι δέ τινες αὐτῷ καὶ παίγνιά τινα·
 Μαργίτην ... Κέρκωπας, κτλ.

FRAGMENTUM

Harpocr. K 42

ἐν τοῖς εἰς Ὅμηρον ἀναφερομένοις Κέρκωψιν δηλοῦται
 ὡς ἐξαπατητῆρές τε ἦσαν καὶ ψεῦσται οἱ Κέρκωπες.

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9 *Oxyrhynchus papyrus* (second century)

... [like Paris] when he saw Helen and ... in the groves ... of Aphrodite ... [mai]dens of like age ... cleanly ... his new marr[iage in a sho]rt [time he consummated manfully,] as when Heracles first made love [to lovely-haired, rose-armed Hebe] ... with feet ... to the accompaniment of a harp ... g[la]d ... fr[om his troub]les ...

CERCOPES

TESTIMONIA

Pseudo-Herodotus, *Life of Homer*

And the *Cercopes*, the *Battle of Frogs*, ... and the rest of Homer's fun poems, he composed there in the Chian's house at Bolissos.

Proclus, *Life of Homer*

But the ancients also ascribe the *Cycle* to him, and some people add certain fun poems too: the *Margites* ... the *Cercopes*, etc.

FRAGMENT

Harpocration, *Lexicon to the Orators*

In the *Cercopes* attributed to Homer it is stated that the *Cercopes* were "deceivers" and "liars."